MR. AND MRS. C.W. BEST

COLLECTION

OF

AUTOGRAPHS

OBERLIN COLLEGE LIBRARY

MR. AND MRS. C. W. BEST COLLECTION OF AUTOGRAPHS

IN THE

MARY M. VIAL MUSIC LIBRARY

OF THE

OBERLIN COLLEGE

CONSERVATORY OF MUSIC

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1967

OBERLIN COLLEGE LIBRARY

OBERLIN COLLEGE

OBERLIN, OHIO

The Mary M. Vial Music Library is that arm of the Oberlin College Library system that serves specifically the students and faculty of the Oberlin College Conservatory of Music. Through the admirable enterprise of the staff of this Library, this catalog of a collection of holographs and autographs related to the field of music has been created.

We hope it will prove useful to the members of the Oberlin community, and of interest to friends, benefactors and others to whom it is our pleasure to send it.

Eileen Thornton
Librarian
Oberlin College Library

FOREWORD

The Mr. and Mrs. C. W. Best Collection of Autographs came to Oberlin College in 1948, upon the death of Mr. Best, as provided in paragraph nine of his will:

> NINTH: If my said wife shall predecease me I give and bequeath my collection of autographs to Oberlin Conservatory of Music, of Oberlin, Ohio, and the sum of One Thousand Dollars ($1,000) to said Oberlin Conservatory of Music, the income therefrom to be used to provide for the care of said collection. It is my wish that said collection shall be known as the "MR. AND MRS. C. W. BEST COLLECTION OF AUTOGRAPHS."

The collection was stored in an office in old Warner Hall on the Oberlin campus. When that building was torn down, the autographs were moved to the main library for safekeeping. In the spring of 1967 the collection was moved to the Mary M. Vial Music Library of the Conservatory of Music, hereafter known as the Conservatory Library, where it is now permanently housed in a fireproof steel filing cabinet.

The collecting of manuscript letters has been a favorite pastime, even passion, of persons in various fields for a long time. The letters written by a great man often serve to give a picture of him available in no other way. Any research project today dealing with the life of Mozart or Beethoven would be unthinkable without a thorough study of the large collections of their letters.

Mr. Best's approach has been to acquire one autograph letter each of as many different composers or musical personages as possible.

The publication of this catalog, which represents the efforts of the Conservatory Library to bring control to the collection, significantly coincides with the centennial year of the Oberlin Conservatory, of which Mr. Best was an 1890 alumnus. The project has consisted of cataloging the individual items, and, in the case of the letters in a language other than English, deciphering the frequently almost illegible scripts

and translating them into English. The French letters were translated in the main by Frances Grose, the German ones by Eldo Neufeld, both on the Conservatory Library staff. Numerous individuals, however, deserve thanks for assistance generously given: Mr. Richard Hoffmann, Dr. Serge Kryzytski, Dr. John W. Kurtz, Dr. Vinio Rossi, and Dr. Peter Spycher, all Oberlin College or Oberlin Conservatory faculty members; Chloe Hamilton Young, curator of Allen Art Museum, and Genevieve Drevet, visiting the United States from France. Elizabeth Rumics, Assistant Librarian of the Oberlin College Library, provided valuable proof-reading assistance.

The entire project was under the direction of Mrs. Elizabeth Olmsted, Librarian of the Conservatory. Mr. Robert Fountain, Dean of the Conservatory, has lent his interest and support throughout.

The cumulated interest from the Best Endowment fund has made this publication possible. Future income from the fund will be devoted to the acquisition of worthwhile additions to the Mr. and Mrs. C. W. Best Collection of Autographs.

Eldo Neufeld

BIOGRAPHICAL NOTE

Cyrus W. Best, "dean of Honolulu musicians," was born in Mendota, Illinois, on April 22, 1865. He attended Oberlin Conservatory, graduating with the class of 1890, and then continued his studies in Leipzig. Upon his return to the United States he taught music and directed conservatories in Pennsylvania, Illinois, and Alabama, moving to the Hawaiian Islands in 1919.

An interesting sidelight to Mr. Best's connection with Oberlin is the fact that, as a young man, he occasionally played at the church where the organ was pumped by Frank Shaw, later to be the third director of the Conservatory.

During his lifetime, Mr. Best, together with Mrs. Best, a harpist, accumulated a rare collection of postage stamps commemorating musical personages and musical events of various countries. He acquired an even more rare collection of original letters and autographed photographs of renowned musicians. The greater portion of these were bequeathed to Oberlin Conservatory at his death, June 14, 1948. The collection of stamps is housed with the autographs in the Conservatory Library.

1. ADAMS, JULIETTE (GRAVES), 1858-

Typed, signed letter in English to [Cyrus W. Best] her cousin, from Montreat, North Carolina, October 25, 1943.

1 p. 17x14 cm.

Mounted under glass in wooden frame 27x34 cm.

With the letter is framed a photograph (13x7 cm.) of the writer.

In this letter, which is evidently being dictated to a friend, the writer marvels at Mr. Best's avidity and success in establishing his autograph collection, and comments on his description of experiences with Mr. F. Harvey Gaul. She expresses doubt that she will be able to accept the invitation to visit the Bests in Honolulu, but offers them the hospitality of her North Carolina home.

LETTER:

Mrs. Crosby Adams
The House-in-the-Woods
Montreat, North Carolina
Oetober 25, 1943

My dear Cousins:

Your letter months ago brought us pleasure as always. What an indefatigable autograph hunter you have been and what a marvelous list you have gathered. I am sure many memories are touched by looking at the imposing array. I cannot at this time lay my hands upon it, but do not remember seeing my own name among them. Am I right in this? What you wrote in your letter about your call and experience with Mr. Gaul and his responsive nature is delightful reading. My friend who is taking these notes is also a soloist and a very cultivated woman and she has sung the solos in this lovely work. I have shared with her your letter.

I am still thinking of those avocado pears you invited us to eat in your home. I hope the tree will keep on bearing until we get there! We have never been to California and Mr. Adams has longed all his life to see the big trees and stand under them. Honolulu is, of course, an added luxury if we should ever make this journey, but we deeply appreciate your friendly invitation. I hope you will remember that it is reversible, and that you and your life-partner will find a warm welcome in the House-in-the-Woods if you are ever in the States.

Mr. Adams joins me in hearty greetings.

Sincerely,
Juliette Graves Adams
(Mrs. Crosby Adams)

2. ALBERT, EUGEN D', 1864-1932.

Photograph signed by d'Albert, May, 1943, Leipzig.

16x10 em.

Mounted under glass in wooden frame 28x45 cm., together with signed photographs of Theodor Lesehetitzki and Robert Franz.

3. BACH, CARL PHILIPP EMANUEL, 1714-1788.

Holograph letter in German to Forkel, 13 May, [17]86, written from Hamburg.

1 p. 20x15 em.

Mounted under glass in wooden frame 29x36 em.

With the letter is framed a photographie reproduction (15x9 em.) of an engraved portrait of the composer.

The meaning of this letter is impossible to determine, beeause of the illegibility of the seript. However, the diseussion deals with portraits of various individuals, prices, ete.

Translation:

The mail hurries, dearest friend; herewith you will receive Father Martini. The ... has done a pretty good job. It is supposed to be a good likeness of Martini from his younger days, according to ..., who studied with him. I have also added the lyric poet, the honorable ... With both I make you a small ... Since you will wish to know how expensive this was, I can tell you that I spent 4 marks. Buffardin and Mignotti are much larger and more painstaking. He doesn't want to make that size for less than one ducat. Expensive! I thank you for the most recent mailing. Among Austria's ... I have only Bresciani, Tomelli (?) and Anaibali.

Bach.

In the left hand margin is added this note: *wishes to sell the whole work along with ... portrait.*

In the upper left hand corner of the letter has been added in another hand:

Letter from C. Ph. E. Bach to Forkel, from the latter's legacy. Göttingen, 1878.

... Casper.

BACH.

4. BALFE, MICHAEL WILLIAM, 1808-1870.

Holograph letter to Mrs. Davidge.
1 p. 10x11 cm.
Mounted under glass in wooden frame 24x31 cm.
With the letter is framed a photograph (12x8 cm.) of the composer.

Balfe requests a box for a concert that evening. The note is on a small brown square of paper.

Letter:

Dear Mrs. Davidge
Will you oblige me with a box for tonight
Yours most truly,
M. W. Balfe

5. BEACH, AMY MARCY (CHENEY), 1867-1944.

Photograph and fragment of musical manuscript signed by Mrs. Beach to Cyrus W. Best.
19x14 cm.
Mounted under glass in wooden frame 30x25 cm.

The composer has copied four measures from her sonata for violin and piano, op. 34, on the upper half of her photograph. Near the bottom she has written an inscription to C. W. Best.

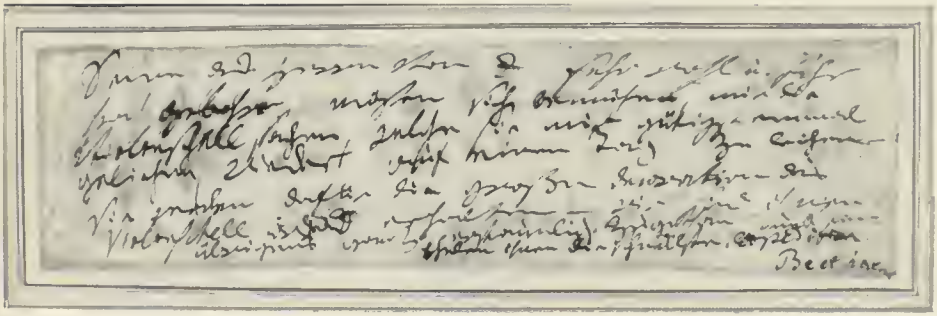
6. BEETHOVEN, LUDWIG VAN, 1770-1827.

Photograph of the room in which Beethoven was born.
12x15 cm.
Mounted under glass in wooden frame 23x26 cm.

A photograph of the room, bare except for a wreath lying on the floor and a bust of the composer on a pedestal.

7. BEETHOVEN, LUDWIG VAN, 1770-1827.

Holograph letter in German.
1 p. 8x24 cm.
Mounted under glass in wooden frame 31x38 cm.
With the letter is framed a photographic reproduction (15x11 cm.) of a portrait of the composer.



The illegibility of the script makes it impossible to decipher with confidence the meaning of the letter. It can be determined, however, that Beethoven is asking to borrow some things (music?) for a cello, which he had borrowed once earlier. He assures his correspondent of his fondest regards.

Translation:

> *His Herrn von Z. (Zmeskall?) well- and very high-born, might kindly take the pains to lend me the cello things, which you so graciously lent to me once before, for one day. You will receive for this favor the large ..... of the cello. We are, of course, very, very fond of you, and implore the most rapid ..... .*
>
> *Beethoven.*

8. BERIOT, CHARLES AUGUSTE DE, 1802-1870.

Holograph letter in French, June 14, 1836.
1 p. 19x18 cm.
Mounted under glass in wooden frame 28x37 cm.
With the letter is framed a photograph (13x8 cm.) of the violinist.

Writing to a friend with whom he plans to tour in Italy, Beriot describes the exchange of letters he has had with his impresario in Milan concerning their proposed freedom in Italy as well as the financial settlements for the tour. Beriot promises more definite details in his next letter.

Translation:

My dear Elwin,

I have just received a letter from our impresario in Milan who writes from Vienna to tell me that he has just sent a letter of authorization to Milan to be signed by his associate, to the effect that we might be left our freedom during the months of September and October.

I will not be at ease until I know the financial position of these gentlemen, and thus be able to give you our [illegible]. In 6 or 8 days at the latest I can tell you something more explicit.

London
June 14, 1836.

Yours most truly,
C. D. Beriot

9. BERLIOZ, HECTOR, 1803-1869.

Holograph letter in French.
1 p. 14x10 cm.
Mounted under glass in wooden frame 24x31 cm.
With the letter is framed a photograph (13x8 cm.) of the composer.

With a fine script and much French "politesse," Berlioz asks for 3 tickets to the Saturday evening concert.

Translation:

Dear M. Ber[illegible]!

Would you be so kind as to send me three tickets for this evening? We would use them with great pleasure and would be very [illegible].

Many thanks,
Yours very truly,
H. Berlioz

10. BIZET, GEORGES, 1838-1875.

Holograph letter in French.
1 p. 21x13 cm.
Mounted under glass in wooden frame 29x21 cm.
With the letter is framed a picture (5x4 cm.) of the composer.

A hastily scrawled note, now spotted and yellow with age, to an unidentified and unaddressed singer asking him or her to join Bizet in Cambrai to sing a few songs for the philharmonic society of the town. Bizet acknowledges that the remuneration will be very small but requests the singer's presence as a personal favor.

Translation:

Would you like to come and sing an arietta and two melodies of your choice at Cambrai? Madam Cabal, of course, and your servant would be included in the party. The occasion is being sponsored by a philharmonic society whose funds are so limited that it can only offer you the modest sum of 500 fr.; but you would give great pleasure to the entire population of this ancient city, and render me personally a very great service. A word of greeting to your little friend, S.V.P.

My best to you,
Georges Bizet

11. BOHM, KARL, 1844-1920.

Photograph signed by Bohm, January 11, 1893, Berlin.
14x10 cm.
Mounted under glass in wooden frame 28x46 cm., together with photographic reproductions of portraits of Eduard Lassen and Erik Meyer-Helmund.

12. BOND, CARRIE JACOBS, 1862-1946.

Photograph signed by Mrs. Bond to the [Mrs. Horn King] family.
23x18 cm.
Mounted in wooden frame 32x26 cm.

A handsomely dressed woman, surrounded by books on art.

13. BRAHMS, JOHANNES, 1833-1897.

Photograph signed by Brahms.
14x10 cm.
Mounted under glass in wooden frame 25x44 cm., together with signed photographs of Max Bruch and Xaver Scharwenka.

14. BRUCH, MAX, 1838-1920.

Photograph signed by Bruch.
14x10 cm.
Mounted under glass in wooden frame 25x44 cm., together with signed photographs of Johannes Brahms and Xaver Scharwenka.

15. BUCK, DUDLEY, 1839-1909.

Photograph accompanied by an autographed card.
14x9 cm.
Mounted under plastic in imitation leather frame 20x15 cm.

An autograph on thin yellowed paper is pasted onto the bottom of Buck's photograph.

16. BÜLOW, COSIMA VON, 1837-1930.

Holograph excerpt of a letter in German.
1 p. 8x13 cm.
Mounted under glass in wooden frame 28x22 cm.
With the letter is framed a photograph (12x9 cm.) of the writer.

In a one-sentence fragment, Frau von Bülow asks the unidentified recipient to excuse someone to the public because of illness.

TRANSLATION:

[at the] beginning of it he asks to be excused to the public because of illness.

von Bülow.

17. CADMAN, CHARLES WAKEFIELD, 1881-1946.

Photograph signed by Cadman to Cyrus W. Best.
23x18 cm.
Mounted under glass in wooden frame 33x27 cm.

This photograph of the composer working on one of his manuscripts has an impressionistic air about it: blurred outlines and great play of light. An inscription to C. W. Best appears near the bottom.

18. CARUSO, ENRICO, 1873-1921.

Autograph.
5x8 cm.
Mounted under plastic in imitation leather frame 20x14 cm., along with an autograph of Nellie Melba.

19. CHAĬKOVSKIĬ, PETR IL'ICH, 1840-1893.

Photograph signed by Tchaikovsky, December, 1886.
15x10 cm.
Mounted under glass in wooden frame 27x45 cm., together with signed photographs of Julius Klengel and Salomon Jadassohn.

20. CHAMINADE, CÉCILE LOUISE STÉPHANIE, 1857-1944.

Holograph letter in French, April [1908] Tamaris, France.
1 p. 17x12 cm.
Mounted under glass in wooden frame 26x19 cm.
With the letter is framed a picture (4x5 cm.) of the composer-pianist.

Part of the date and heading of this letter are obscured by the photograph. The date, 1908, is added in pencil. Chaminade writes to an unidentified gentleman who has requested her to tour in America. She refuses because of her fragile health.

TRANSLATION:

Dear Sir,

It is impossible for me to undertake such a long voyage. I have often refused engagements in America because I do not have the health necessary to support much fatigue.

With my compliments,
C. L. Chaminade

21. CHERUBINI, LUIGI, 1760-1842.

Holograph letter in French.
1 p. 12x12 cm.
Mounted under glass in wooden frame 23x28 cm.
With the letter is framed an inscribed photographic reproduction (12x8 cm.) of a portrait of the composer.

The script of this short note is badly blurred and difficult to decipher. Cherubini asks for some additional tickets to a concert.

Translation:

Please remember, Monsieur, to provide M. Gagnavin (?) with the box which he would like to have, for six persons instead of for four.

S. Cherubini

This former minister will be staying at Hotel de Chatain, rue neuve, St. Augustine.

22. CHOPIN, FRYDERYK FRANCISZEK, 1810-1849.

Holograph letter in French.
1 p. 14x11 cm.
Mounted under glass in wooden frame 52x28 cm.
With the letter is framed a photographic reproduction (23x16 cm.) of a lithographed portrait of the composer.

Chopin informs a friend that he will pick him up at 2:45 for a rehearsal.

Translation:

Dear friend,

We would profit [by your presence] at the rehearsal on Wednesday. I will pick you up at 2:45 p.m.

[with] all my heart
Chopin

Sunday morning

23. CZERNY, CARL, 1791-1857.

Holograph letter in German, 6 December, 1853, written from Vienna.
1 p. 14x23 cm.
Mounted under glass in wooden frame 24x45 cm.
With the letter is framed a photographic reproduction (13x12 cm.) of a steel-engraved portrait of the composer.

Czerny writes to a friend regarding his excitement about octavo editions of Händel's *Messiah* and Haydn's *Creation* which have just appeared. He expresses his confidence in the understanding (on the part of John Bishop) of all musical matters involved in making these editions, and hopes that many more classical works of this nature will be brought out in such arrangements.

Translation:

In regard to Mr. John Bishop's arrangement of The Creation *of Haydn and* The Messiah *of Händel. With great pleasure I have just beeome aequainted with the tasteful and eomfortable oetavo edition of Händel's* Messiah *and Haydn's* Creation *whieh has appeared from the firm of Robert Cook in London. The arrangement by Mr. Bishop is exeellent and shows that he understands the original seore thoroughly, as well as all the possible and sound forte-piano effeets, whieh must be eonsidered in a good arrangement. I ean't help expressing the wish that other elassieal works may appear in suеh suitable and adequate editions.*

Vienna, 6 Deeember, 1853. *Carl Czerny*

24. DEBUSSY, CLAUDE, 1862-1918.

Holograph letter in French.
1 p. 18x11 cm.
Mounted under glass in wooden frame 28x22 cm.
With the letter is framed a photograph (5x4 cm.) of the composer.

In a reserved but friendly note to a gentleman, Debussy apologizes for having left him at a eoncert before its eonclusion. He extends to this person a reeiprocal invitation as well as thanking him for certain artieles sent to him.

Translation:

Dear Sir,

I was obliged to leave the "Vaudeville" Tuesday evening before the end of the performanee, and I write you to express my apologies for having deserted you. Would you like to eome some evening to the "Français" with Pigeon? I would enjoy offering you seats and spending some moments with you. I am reading with great pleasure the artieles from your journal that you kindly sent to me, and I find most of the extraets very well ehosen. Without ill feeling and until soon.

Give my best wishes to your wife,

Cl. Debussy

25. DÉLIBES, LÉO, 1836-1891.

Holograph letter in French.
1 p. 16x10 cm.
Mounted under glass in wooden frame 25x30 cm.
With the letter is framed a photograph (13x8 cm.) of the composer.

Writing to an artist who sang in his opera *Jean de Nivelle,* Délibes expresses his wish to have her sketched in his album of performers.

Translation:

I hope that there will still be time to have you sketched in the album. If not, the empty space can be filled in after the end of the year. With pleasant memories of your interpretation of Jean de Nivelle, *Mademoiselle, I remain yours very truly,*

Léo Délibes.

26. DONIZETTI, GAETANO, 1797-1848.

Holograph letter in French to Constantin Joly.
1 p. 14x11 cm.
Mounted under glass in a metal frame 22x17 cm.
With the letter is framed a picture (4x3 cm.) of the composer.

A note of short staccato sentences informs Constantin Joly of an almost assured performance engagement with one of Donizetti's acquaintances which Donizetti himself has arranged — but not without purpose. He asks M. Joly for a balcony seat to that evening's performance. The usual salutation "Rien pour rien," is partially obscured by the photograph. The addressee's name and address are on the verso of the note.

Translation:

Nothing for nothing. Burdin is almost resolved to accept an engagement. He will speak with M. Calvarole. He asked me how much he could pay you for it, and I told him that he could discuss it with you. Is this all right with you? Nothing for nothing. Now can you give me a seat in the first balcony this evening?

Donizetti.

27. DREYSCHOCK, ALEXANDER, 1818-1869.

Holograph letter in German to a Mr. André.
1 p. 20x13 cm.
Mounted under glass in wooden frame 33x41 cm.
With the letter is framed a photographic reproduction (22x15 cm.) of a lithographed portrait of the composer.

190 Rue de Rivoli

This communication deals with the arrangements surrounding the borrowing of a piano by Dreyschock from André for an imminent concert. Dreyschock urges the sending of the piano without delay.

Translation:

Dear Mr. André!

Don't be surprised to receive another letter from me. I am greatly concerned about the safe arrival of your piano here. Tomorrow night /at 7 o'clock/ my concert takes place here, and because of this I am anxiously awaiting the coming of the piano. I live in the Traube. It would be fine if you could come. Please send the piano immediately and accept my greetings.

Dreyschock.

28. DVOŘÁK, ANTONÍN, 1841-1904.

Photograph signed by Dvořák.
12x8 cm.
Mounted under plastic in imitation leather frame 20x14 cm.

The back of the photograph is inscribed with Dvořák's signature.

29. EAMES, EMMA, 1865-1952.

Photograph signed by Eames, 1897.
14x10 cm.
Mounted under glass in wooden frame 27x45 cm., together with signed photographs of Kristina Nilsson and Adelina Patti.

The photographs are yellowed with age, and the framing glass is cracked across the lower left corner.

30. ELGAR, *Sir* EDWARD WILLIAM, 1857-1934.

Holograph letter in English to Mr. Cole, London, November 14, 1923.
1 p. 17x14 cm.
Mounted under glass in wooden frame 34x27 cm.
With the letter is framed a picture (4x3 cm.) of the composer.

Elgar refuses the invitation of a committee, because of his intention to leave England. He adds that he might not return.

37, St James's Place,
SW 1

Nov 14 1923

Dear Sir Oliver:

I am leaving England
for my new lectures on
I am unable to
accept the invitation
of the Committee
Believe me to
Yours very truly
Edward Elgar

Elgar

LETTER:

Nov. 14, 1923 *37, St. James's Place, S.W. 1*

Dear ..... Cole:

I am leaving England. I may not return so I am unable to accept the invitation of your committee.

Believe me to be
Yours very truly,
Edward Elgar

31. FAURÉ, JEAN BAPTISTE, 1830-1914.

Holograph letter in French, April 27, 1860, to Erendier, London.
1 p. 18x11 cm.
Mounted under glass in wooden frame 31x36 cm.
With the letter is framed a photograph (12x8 cm.) of Gabriel Fauré.

In a small and delicate script, ending each word with a bold flourish, Fauré thanks his friend Erendier for an article that he had sent to the composer.

TRANSLATION:

My dear Erendier,

I received the charming article that you were so kind to send me. I sincerely thank you for it. Awaiting the pleasure of thanking you in person, I am yours very truly,

J. Fauré

32. FLOTOW, FRIEDRICH VON, 1812-1883.

Holograph excerpt of a letter in German, April 12, 1853, written from Betzien bei Perleberg in der Prignitz.
1 p. 18x12 cm.
Mounted under glass in wooden frame 30x35 cm.
With the letter is framed a photograph (13x8 cm.) of the composer.

In this conclusion of a letter, Flotow writes to a friend asking him to hold money which he (Flotow) has sent, should it arrive before he does. He also states that a medal he is to receive has not yet come.

TRANSLATION:

One more thing, I have received settlement of an account from Paris of between 180 and 200 florins. I did not know where to send it, so I gave your address. Please be so kind as to hold the

money should it arrive before I. The medal from Mr. May I have not yet received, although it may have arrived in the meantime. Best wishes, dear friend, till we see each other again.

Fr. Flotow.

33. FRANZ, ROBERT, 1815-1892.

Photograph signed by Franz.

16x10 cm.

Mounted under glass in wooden frame 28x45 cm., together with signed photographs of Theodor Leschetitzki and Eugen d'Albert.

34. GADE, NIELS WILHELM, 1817-1890.

Fragment of music with inscription to Fanny C. Morse, Copenhagen, 1884.

11x18 cm.

Mounted under glass in wooden frame 36x27 cm., along with holograph letter in German written by Johann Nepomuk Hummel.

With the manuscript is framed a picture (4x3 cm.) of the writer.

Four measures of manuscript music on the theme G-A-D-E, copied in a hasty manner, are accompanied by an elegant autograph.

35. GAUL, ALFRED ROBERT, 1837-1913.

Fragment of music manuscript with inscription in English to Mr. and Mrs. Cyrus W. Best.

1 p. 32x23 cm.

Mounted under glass in wooden frame 35x26 cm.

With the manuscript is framed a photograph (15x11 cm.) of the composer.

Six measures from the cantata *The Prince of Peace* are sketched above a large photograph of the composer. Beneath is an inscription to the Bests in remembrance of an afternoon spent with them in the country.

36. GODARD, BENJAMIN LOUIS PAUL, 1849-1895.

Photograph signed by Godard.

15x10 cm.

Mounted under glass in wooden frame 27x45 cm., together with signed photographs of Edvard Grieg and Giuseppe Verdi.

Godard has inscribed this photograph of himself "à monsieur C. W. Best."

37. GOTTSCHALK, LOUIS MOREAU, 1829-1869.

Holograph excerpt of a letter in French.
1 p. 20x14 cm.
Mounted under glass in wooden frame 31x24 cm.
With the letter is framed a photograph (5x4 cm.) of the composer-pianist.

In this conclusion of a longer letter to an unidentified recipient, Gottschalk eloquently considers the difficult vicissitudes of life. The letter, slightly age-spotted, is written in a fine, neat hand, and signed with a heavier, almost illegible "Gottschalk."

Translation:

. . . constantly carried by the whirlwinds of the world, too often, alas! being shipwrecked before arriving into port, to understand all the vicissitudes of life's drama. But, my friend, I must tell you what inspiration I glean in your letters from the triple personality of poet, painter, and, above all, Christian.

Gottschalk.

38. GOUNOD, CHARLES FRANÇOIS, 1818-1893.

Holograph letter in French, April 23, 1856, to Heugel, Paris.
1 p. 20x13 cm.
Mounted under glass in wooden frame 31x35 cm.
With the letter is framed an inscribed photograph (14x10 cm.) of the composer.

On letterhead from Les Écoles Communales, Gounod, acting as intermediary, attempts to make arrangements between two acquaintances, Heugel and Véron. Judging from the lack of formalities usual to French address, one would guess that Heugel is probably a close friend of Gounod.

Translation:

My dear Heugel,

I have just received the letter herein enclosed from Véron. Read it and decide; then please let me know what I must tell Véron; or what would be better still, is for you yourself to write to him. But as you will see in the letter, he has moved, and does not give me his new address — yes, it is at the bottom of the letter: 86, Rue de Clichy.

My best to you,
Ch. Gounod

Wednesday
17, Rue de la Rochefoucauld.

39. GRAINGER, PERCY ALDRIDGE, 1882-1961.

Photograph signed by Grainger, November, 1915.
17x11 cm.
Mounted under glass in wooden frame 25x19 cm.
Photograph signed and dated in heavy black ink.

40. GRIEG, EDVARD HAGERUP, 1843-1907.

Photograph signed by Grieg.
14x9 cm.
Mounted under glass in wooden frame 27x45 cm., together with signed photographs of Benjamin Godard and Giuseppe Verdi.

41. GUILMANT, FELIX-ALEXANDER, 1837-1911.

Photograph accompanied by an inscription to C. W. Best.
Photographic reproduction (11x12 cm.) of a portrait. Inscription 9x12 cm.
Mounted under glass in wooden frame 29x20 cm.

The photograph has Scotch tape stains on its upper edge.

42. HEGNER, OTTO, 1876-1907.

Photograph accompanied by an autograph, New York, October 27, 1889.
Photograph 12x8 cm. Autograph 6x6 cm.
Mounted under plastic in imitation leather frame 20x14 cm.

Hegner, the young prodigy, poses in his Sunday best.

43. HELLER, STEPHEN, 1813-1888.

Holograph letter in French, Paris, July 27, 1845, to Mr. Addison and Mr. Hodson.
1 p. 20x13 cm.
Mounted under glass in wooden frame 32x22 cm.
With the letter is framed a photograph (7x5 cm.) of the composer-pianist.

The first few sentences of the letter are obscured by the photograph. At issue is a question of copyright payment, for which, judging from the exaggerated and cold formalities used, Heller considers the publishing company rather negligent. If the letter was signed, the signature is covered by the matting.

Translation:

Gentlemen:

I was hoping to receive a letter from you concerning the question of the copyright of foreign works. It has been decided for quite a while, in favor of the copyright permissions, as long as the legal formalities are completed. In regard to the Scènes pastorales, *which you have published, they have been completed. On the day of publication, you were notified, the proofs were sent, and the name of your publishing house was engraved on the title page of the French and German editions. Thus, Sir, I hope that you will not delay any longer and that you will be so kind as to send me, as soon as you receive this letter, a money order for 300 fr. for the English copyright of the opus 50, nos. 1 and 2.*

Yours truly, Sir,

. . .

44. HERBERT, VICTOR, 1859-1924.

Holograph letter in English.
1 p. 20x15 cm.
Mounted under glass in wooden frame 29x23 cm.
With the letter is framed a picture (5x4 cm.) of the composer.

The author, in New York City, writes a friend and complains of the July heat. The edges of the letter are obscured by the matting, making it impossible to determine the meaning of the text.

45. HILLER, FERDINAND, 1811-1885.

Unmounted photograph with accompanying autograph.
14x9 cm.

Attached to the photograph is a corner clipped from the final page of a letter including less than one sentence of text, but with Hiller's autograph.

46. HUBAY, JENÖ, 1858-1937.

Photograph signed by Jenö and Rosa Hubay.
14x9 cm.
Mounted under glass in wooden frame 22x17 cm.

Both signatures are near the bottom of this informal photograph.

47. HUBAY, ROSA.

Photograph signed by Rosa and Jenö Hubay.
14x9 cm.
Mounted under glass in wooden frame 22x17 cm.

Both signatures are near the bottom of this informal photograph.

48. HUMMEL, JOHANN NEPOMUK, 1778-1837.

Holograph excerpt of a letter in German.
1 p. 10x16 cm.
Mounted under glass in wooden frame 27x35 cm., together with autograph note and small accompanying photograph of Niels W. Gade.

In a two-sentence conclusion of a letter Hummel expresses the desire to hear from his correspondent soon. He asks that the assurance of his highest respect be accepted.

Translation:

Finally, it would please me very much soon to hear from you and your husband. Please accept the assurance of my highest respect, in which it is my honor to remain your servant.

Your most obedient servant,
J. N. Hummel

49. HUMPERDINCK, ENGELBERT, 1854-1921.

Photograph accompanied by an autographed card.
Photograph 10x8 cm. Autograph 5x8 cm.
Mounted under glass in wooden frame 25x17 cm.

A formal photograph accompanied by a simple card with the composer's signature.

50. INDY, VINCENT D', 1851-1931.

Holograph letter in French, May 11, 1890.
1 p. 17x10 cm.
Mounted under glass in wooden frame 26x30 cm.
With the letter is framed a photograph (13x8 cm.) of the composer.

In fine script and with an extremely neat hand d'Indy invites the addressee to his house the next morning.

Translation:

Dear Sir,

If you can come by my house very early tomorrow morning, Thursday (I have an appointment at 10 o'clock) I will be very happy to give you the information that you wish.

Vincent d'Indy
7 Avenue de Villons

51. JADASSOHN, SALOMON, 1831-1902.

Photograph signed by Jadassohn.
15x10 cm.
Mounted under glass in wooden frame 27x45 cm., together with signed photographs of Petr Il'ich Chaĭkovskiĭ and Julius Klengel.

The photograph is not inscribed to a particular person but Jadassohn has added a few measures of manuscript music near the bottom of the photograph, with his autograph underneath.

52. JOACHIM, JOSEPH, 1831-1907.

Photograph signed by Joachim, February 10, 1882, Leipzig.
16x11 cm.
Mounted under glass in wooden frame 28x46 cm., together with signed photographs of Pablo de Sarasate and August Wilhelmj.

A trio of violinists of the Romantic period of music history.

53. KLENGEL, JULIUS, 1859-1933.

Photograph signed by Klengel, February 6, 1893.
15x10 cm.
Mounted under glass in wooden frame 27x45 cm., together with signed photographs of Petr Il'ich Chaĭkovskiĭ and Salomon Jadassohn.

Klengel has inscribed his photograph in German to C. W. Best.

54. KOCZOLSKI, RAOUL ARMAND GEORG, 1885-1948.

Photograph signed by Koczolski.
12x8 cm.
Mounted under plastic in imitation leather frame 20x14 cm.

A photograph of the Polish child prodigy Koczolski, his chest covered with numerous medals.

55. KREISLER, FRITZ, 1875-1962.

Photograph signed by Kreisler.
17x11cm.
Mounted under plastic in imitation leather frame 23x17 cm.

56. LASSEN, EDUARD, 1830-1904.

Photograph signed by Lassen.
15x10 cm.
Mounted under glass in wooden frame 28x46 cm., together with signed photographs of Eugen d'Albert and Robert Franz.

57. LEHÁR, FERENC, 1870-1948.

Photograph signed by Lehár.
14x9 cm.
Mounted under plastic in imitation leather frame 20x15 cm.

With the photograph is framed a two-line newspaper clipping which states: *LEHÁR, Franz. Distinguished composer of light opera. Author of* The Merry Widow.

58. LESCHETITZKI, THEODOR, 1830-1915.

Photograph signed by Leschetitzki, Vienna, 1892.
16x10 cm.
Mounted under glass in wooden frame 28x45 cm., together with signed photographs of Eugen d'Albert and Robert Franz.

Leschetitzki has inscribed two measures of his *Chant des pecheurs* near the bottom of the photograph.

59. LIND-GOLDSCHMIDT, JENNY MARIA, 1820-1887.

Holograph letter in English to John C. Reid.
1 p. 18x10 cm.
Mounted under glass in wooden frame 33x26 cm.
With the letter is framed a photographic reproduction (6x6 cm.) of a portrait of the singer.

Miss Lind is on the point of departing for a tour of the United States. She expresses her gratitude to Mr. Reid for his invitation to sing and his many compliments. It is a very warm letter, almost naïve in its enthusiasm.

LETTER:

John C. Reid *Dear Sir,*

I feel very much flattered by the high compliments you have paid me and look upon it as proof of true appreciation. I shall be happy to sing for you, when I arrive that far on my journey, and will be pleased to include you in my band of select vocalists, and what is more — among my most esteemed friends. As one of the musical corps you will of course accompany us on our tour through the vast extent of your free and happy republic.

Yours gratefully,
Jenny Lind

P.S. Miss Bremer (?)
desires her best regards to you.

60. LISZT, FRANZ, 1811-1886.

Holograph letter in German.
1 p. 17x11 cm.
Mounted under glass in wooden frame 31x38 cm.
With the letter is framed a photograph (15x10 cm.) of the composer-pianist taken in 1886.

In the letter Liszt states that a certain Miss ..... will bring news from Weimar (where Liszt is apparently staying). He informs his correspondent that just recently he (Liszt) wrote that he would have to remain until the 26th of June. There follows a cryptic sentence about appearing in Leipzig, which appears to be a joke between the two friends.

TRANSLATION:

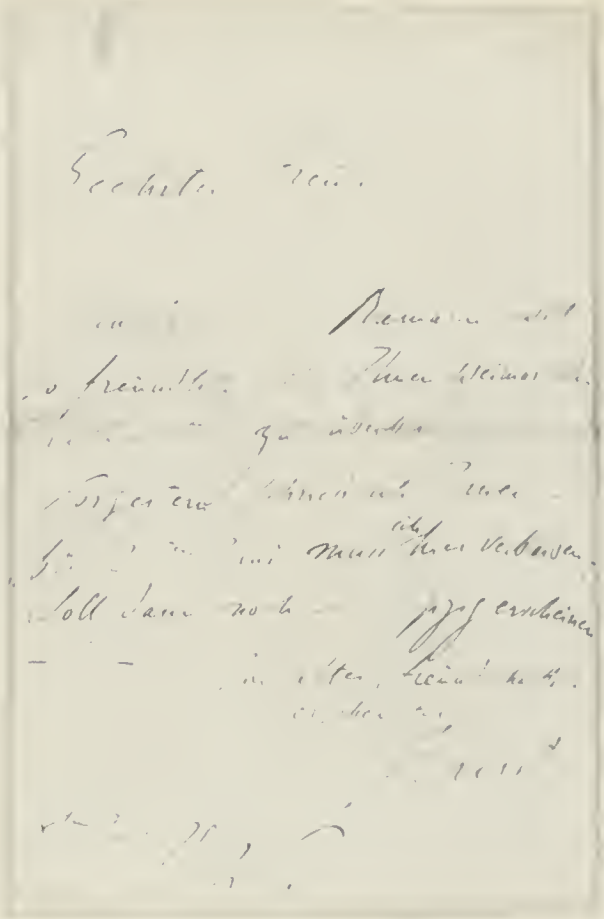
Dear friend,

Miss ..... is willing to bring the news from Weimar. The day before yesterday I wrote you: "Until the 26th of June I have to remain here." Shall there appear in Leipzig ..... ?

Your old friendly devoted servant,
F. Liszt

61. LISZT, FRANZ, 1811-1886.

Photograph of Franz Liszt in his living room.
20x25 cm.
Mounted under glass in wooden frame 29x34 cm.



62. MACDOWELL, EDWARD ALEXANDER, 1861-1908.

Holograph letter in English, July 14, 1894, to E. B. Story, Cumberland, Maine.

1 p. 16x10 cm.

Mounted under glass in wooden frame 26x34 cm.

With the letter is framed a photograph (14x9 cm.) and a commemorative stamp in honor of the composer.

The letter directly concerns musical matters. MacDowell is answering some inquiries concerning metronome markings and interpretation of certain of his sonatas. There is also an interesting note concerning the piracy by the Schuberth publishers of certain works from the European edition of MacDowell's compositions. On the back of the frame is pasted the original newspaper advertisement for this letter.

LETTER:

Cumberland Maine
July 14, 1894

My dear Sir —

In answer to your inquiries I would say that if Schuberth has printed anything of mine it is a piracy of some European publication. I have not seen the edition you speak of — have no metronome at hand . . . so cannot answer your question satisfactorily — The Sonata tempi also I cannot give a metronome number for — perhaps I may add however, that the last part needs [to] be played very vigorously and passionately and is an offering to the memory of a dear friend, Joachim Raff. I am sorry not to be able to give you all the data you desire, and remain

Sincerely yours,
Edw. MacDowell

63. MASCAGNI, PIETRO, 1863-1945.

Photograph accompanied by an inscribed card, March 2, 1912, London.

Photograph 12x8 cm. Autograph 9x11 cm.

Mounted under glass in wooden frame 21x29 cm.

In a Bonaparte-like stance, the composer presents a young and determined picture.

Cumberland Maine
July 4. 1894

My dear Sir

In answer to your kind inquiries I would say that if Schuberth has printed anything of mine it is a mistake of some European publication I have not seen the Edition you speak of. I have no instrument at present & so cannot answer your question satisfactorily. The Sonata Tempo also I cannot give a metronome number for — perhaps I may add however that the last part needs to be played very vigorously & passionately. The work was composed two years ago and is an effort to [illegible] I [illegible] Joachim Taft, [illegible] I am very sorry to be able [illegible] you, the data you desire [illegible]

Yours truly
W. H. Sherwood

64. MASSENET, JULES ÉMILE FRÉDÉRIC, 1842-1912.

Holograph letter in French, May 12, 1882, Paris.
1 p. 17x11 cm.
Mounted under glass in wooden frame 28x34 cm.
With the letter is framed a photograph (13x9 cm.) of the composer.

This thank you note is directed to a friend, and recognizes the gift of a bouquet of flowers. The photograph is oval in shape and quite life-like.

Translation:

What pleasure I have in smelling your bouquet of "Haram" and I find your thoughtfulness both delightful and practical. It is in discussing one of your flowers that I write you these words which acknowledge my pleasant memories of you. Please give my best wishes to M. Waruti.

J. Massenet

65. MENDELSSOHN-BARTHOLDY, FELIX, 1809-1847.

Holograph letter in German to [Niels?] Gade.
1 p. 13x23 cm.
Mounted under glass in wooden frame 24x45 cm.
With the letter is framed a photographic reproduction (13x8 cm.) of a lithographed portrait of the composer.

Mendelssohn asks Gade to see to it that the score as well as the voice parts which belong in Cappel are returned as soon as possible to Mr. Spohr. Also the instrumental parts from Dresden are to be returned.

Translation:

Dear Gade

Please see to it that the score as well as the voice parts which belong in Capel [sic] are returned to Spohr immediately. (We have had them more than half a year). Also the instrumental parts should be returned. Dr. Härtel will no doubt be helpful in both instances.

Your
Mendelssohn-Bartholdy.

66. MELBA, NELLIE, 1861-1931.

Autograph, New York, 1896.
7x8 cm.
Mounted under plastic in imitation leather frame 20x14 cm., together with an autograph of Enrico Caruso.

67. MEYERBEER, GIACOMO, 1791-1864.

Holograph letter in French.
1 p. 17x12 cm.
Mounted under glass in wooden frame 25x30 cm.
With the letter is framed a photographie reproduction (13x8 cm.) of a portrait of the composer.

Meyerbeer has written a warm and delightful letter to a friend reminding him of a rendezvous that he has with the composer that evening.

Translation:

My dear Sir!

Please do not forget that you have promised to come dine at my house this evening, Tuesday, at 6 o'clock, at rue neuve, St. Augustin 49, Hôtel Baudon. I am too jealous of the pleasure of having you here to leave you the possibility of forgetting our rendezvous.

Yours very truly,
Tuesday morning *Meyerbeer*

68. MEYER-HELMUND, ERIK, 1861-1932.

Photograph signed by Meyer-Helmund, 1893.
15x10 cm.
Mounted under glass in wooden frame 28x46 cm., together with signed photographs of Eduard Lassen and Karl Bohm.

Meyer-Helmund has inscribed two measures from one of his works below his portrait.

69. MOSCHELES, IGNAZ, 1794-1870.

Holograph letter in German to Mr. Rietz, 1857.
1 p. 17x14 cm.
Mounted under glass in wooden frame 27x32 cm.
With the letter is framed a photographie reproduction (13x8 cm.) of an engraved portrait of the composer-pianist.

The question of the acceptance of Macfarren's opera is answered in the negative. The writer has received a letter that very morning in which Macfarren has requested him, without explanation, to forward the score to Vienna. He also wishes some newspaper articles returned.

Translation:

Dear Mr. Rietr,

The long-pending question of the acceptance here of Macfarren's opera, which (as I notice) is resolving itself in the negative, will at least save you the trouble of returning the score to England. In a letter I received from Macfarren today he asks me to forward the score to Vienna. So please return it to me. He (Macfarren) also wishes to have the newspaper article which he had enclosed, and which (I believe) I had also sent you, returned to him.

I. Moscheles

70. MOSZKOWSKI, MORITZ, 1854-1925.

Holograph letter in German.
1 p. 14x12 cm.
Mounted under glass in wooden frame 26x31 cm.
With the letter is framed a photograph (14x10 cm.) of the writer, taken December 13, 1892, in Berlin.

Moszkowski informs a prospective student of his (Moszkowski's) inability to accept him, since his schedule is entirely filled.

Translation:

Dear sir,

Regrettably, I am unable to take you on as my student, since my time is already entirely filled.

Respectfully,
M. Moszkowski

71. NEVIN, ETHELBERT WOODBRIDGE, 1862-1901.

Holograph letter in English, December 13, 1894, Sewickley, Pennsylvania.
1 p. 17x11 cm.
Mounted under glass in wooden frame 30x36 cm.
With the letter is framed a photograph (12x8 cm.) of the composer.

On personalized stationery in a two-sentence letter with an added postscript, Nevin mentions his plans to visit Chicago and his hope of speaking with Mrs. Adams. In the vertically added postscript, he says, "I am sure you will be glad to hear of my great success this season." The photograph shows a serious, self-assured young man sitting sideways on the edge of a chair.

LETTER: *Dec. 13th 1894*

My dear Mrs. Adams –

I hope to be in Chicago the week commencing January 14. I do hope you will not have left town, and still I am not certain of being there! I should be so glad to go if I can make arrangements – In great haste, believe me,

faithfully yours,
Ethelbert Nevin

I am sure you will be glad to hear of my great success this season and you will rejoice with me more when I can get to my happiest work.

E. N.

72. NILSSON, KRISTINA, condesa de Casa Miranda, 1843-1921.

Photograph signed by Nilsson.
14x10 cm.
Mounted under glass in wooden frame 27x45 cm., together with signed photographs of Adelina Patti and Emma Eames.

The photographs are yellowed with age, and the framing glass is cracked across the lower left corner.

73. PADEREWSKI, IGNACY JAN, 1860-1941.

Photograph signed by Paderewski.
18x12 cm.
Mounted under glass in wooden frame 20x27 cm.

Paderewski has signed across the middle of the photograph with much calligraphic embellishment. The photograph itself is faded and old.

74. PAGANINI, NICOLÒ, 1782-1840.

Holograph letter in French, July 22, 1838.
1 p. 14x20 cm.
Mounted under glass in wooden frame 26x43 cm.
With the letter is framed a photographic reproduction (13x8 cm.) of a portrait of the composer-violinist.

Douglas Loveday has reprinted, without Paganini's permission, a letter from the composer-violinist, with, seemingly, an uncomplimentary intent. Paganini asks the editors of a certain journal to reprint Loveday's response to the original letter from the composer, which evidently puts Loveday in an equally unfavorable light.

Translation:

Sir:

A Mr. Douglas Loveday published in a few magazines a letter which I had addressed to him about a month ago, and he was careful to speak about the response which he had made to me. Desiring, in my turn, to publish a few observations on this response, I ask you, Sir, kindly to reprint them in your esteemed journal.

75. PATTI, ADELINA, 1843-1919.

Photograph signed by Patti, 1894.
14x9 cm.
Mounted under glass in wooden frame 27x45 cm., together with signed photographs of Kristina Nilsson and Emma Eames.

The photographs are yellowed with age, and the framing glass is cracked across the lower left corner.

76. PUCCINI, GIACOMO, 1858-1924.

Photograph accompanied by an inscribed postcard, July 30, 1906, Torra del Lago.
Photograph 13x8 cm. Inscribed postcard 8x14 cm.
Mounted under glass in wooden frame 24x34 cm.

Dressed in an overcoat with upturned collar and a bowler hat, Puccini stares out at the viewer. On the postcard is shown the Puccini villa overlooking Lake Massaeciuccoli.

77. RACHMANINOFF, SERGEI, 1873-1943.

Photograph signed by Rachmaninoff, 1935.
23x17 cm.
Mounted under glass in wooden frame 21x27 cm.

The large contemporary look of this photograph results partially from the fact that no matting is used to frame it. The use of light is dramatic.

78. RAFF, JOACHIM, 1822-1882.

Holograph letter in German, 16 August, 1870, Wiesbaden, Germany.
1 p. 19x14 cm.
Mounted under glass in wooden frame 22x27 cm.
With the letter is framed a photograph (9x9 cm.) of the composer.

In this final section of a letter apparently to a publisher (who is not identified), Raff writes that he is enclosing a violin concerto by Damrosch, which was performed for the first time two years previously with great success, and which he hopes will be published. Distribution, he feels, will not be a problem.

Translation:

Now one last small matter: I am enclosing the violin concerto by Damrosch. He played it for the first time two years ago at the Festival in Meiningen with great success, and it deserves to be published. Leistenburg is bringing out the overture. It would be good of you if you could decide to publish a piano reduction, as well as the solo part and the orchestra parts, of this concerto. Distributing it would not be a problem.

With best wishes for today,
devotedly,
Joachim Raff.

Wiesbaden,
16 August 1870

79. REGER, MAX, 1873-1916.

Holograph letter in German.
1 p. 14x9 cm.
Mounted under glass in wooden frame 24x29 cm.
With the letter is framed a photograph (13x8 cm.) of the composer.

Reger complains about fees that certain teachers charge. He feels that a "contribution" by these men alone would pay Germany's defense bills and that then the "defense tax" could be done away with. That way the rest of the "poor devils" might be able to get their fair share, too. He asks his correspondent to see to it.

Translation:

To be paid for private lessons given! It seems to me, from these fees, quite extraordinary why the German people should have to pay a defense tax. Our defense "contribution" could easily be paid by these men from their fabulous fees, and the rest of us poor devils with our pitiful "provincial fees" could also be able to get our share. Please see to it.

With my best thanks,
from your
Dr. Max Reger

My address after March,
1915 will be:
Beethovenstrasse 2.

80. REINECKE, KARL HEINRICH CARSTEN, 1824-1910.

Photograph signed by Reinecke, May 1892.
29x18 cm.
Mounted under glass in wooden frame 40x27 cm.

A large faded photograph of the pianist Reinecke dressed in a fur-lined overcoat.

81. RHEINBERGER, JOSEF GABRIEL, 1839-1901.

Holograph letter in German, November 8, [18]78.
1 p. 18x13 cm.
Mounted under glass in wooden frame 29x35 cm.
With the letter is framed a photograph (16x11 cm.) of the composer, autographed November 26, 1892.

Rheinberger regrets that his friend's Schönberg-plan fell through, and feels that he (the friend) would have done much better to stay in Kreuth for a longer period. He informs his friend that only one letter has come for him since his departure, and that it has been forwarded. He inquires whether his friend has called on a Miss Peter, and, if he does so, would he please extend his (Rheinberger's) greetings.

Translation:

My dear R(?)eimann!

In addition to regretting that your Schönberg-plan fell through, I can't help expressing my opinion that you would have done much better to have extended your visit here in Kreuth. But what is done is done, and probably in Innsbruck you are enjoying the freshness of summer. Most likely you will be going to Thufstein. One letter came for you to Kreuth, and I have forwarded it to Innsbruck. Hopefully you've received it. We will remain here for about 14 days. Have you visited Miss Peter? In case you do, give her my best regards. Greetings from my wife and me to your wife and you.

Your old friend,

Kreuth 11/8/78 *Josef Rheinberger.*

82. RIMSKIĬ-KORSAKOV, NIKOLAĬ ANDREEVICH, 1844-1908.

Holograph excerpt of a letter in Russian from St. P[eters]burg, March 21, 1906.
1 p. 21x14 cm.
Mounted under glass in wooden frame 29x21 cm.
With the letter is framed a photograph (4x5 cm.) of the composer.

Rimsky-Korsakow

This fragment of a letter fails to shed much light on the subject under discussion. A translation has been made of something and the writer is making some suggestions: meanings of words, etc.

TRANSLATION:

. . . you will be of greater interest to Frenchmen. You had better provide your translation with some explanatory notes. By the way: "the visiting dealer" = a buyer, a merchant; by no means a guest, as we understand the word, i.e., a visitor. Marcia's (Margie's?) letter I am returning herewith. All best wishes.

March 21, 1906
St. P[eters]burg

Devotedly yours,
N. Rimsky-Korsakov.

83. ROSENTHAL, MORIZ, 1862-1946.

Photograph signed by Rosenthal.
12x8 cm.
Mounted under plastic in imitation leather frame 20x14 cm.

84. ROSSINI, CIOACCHINO ANTONIO, 1792-1868.

Holograph letter in Italian, April 23, 1848, Florence [Italy].
1 p. 15x21 cm.
Mounted under glass in wooden frame 24x40 cm.
With the letter is framed a photographic reproduction (13x8 cm.) of a portrait of the composer.

Rossini has very recently moved to Florence, having left the company of very dear friends, and is writing his first letter back. He comments on his trip and on his attempts at getting settled in the new city. He employs very affectionate language.

TRANSLATION:

Dear Nicolini,

You who were the last to embrace me should be the first to read my words. The trip was excellent, [making it] in thirteen and one half hours one would call going well. I am going around looking for an apartment and so am most occupied. Say a thousand nice things for me to Zuboli (?), Livorani and Gaetanino Selbi (Selvi?) to whom I will write briefly. In haste I embrace you and call myself

yours with affection
Gioachino Rossini

85. RUBINSTEIN, ANTON, 1829-1894.

Holograph letter in German, 27 September, 1892, Dresden, Hotel de l'Europe.
1 p. 21x15 cm.
Mounted under glass in wooden frame 24x46 cm.
With the letter is framed an oval photograph (13x9 cm.) of the composer.

Rubinstein is discussing with a Mr. Steinway the playing of a young pianist whom Mr. Steinway has met and for whom the writer hopes Steinway will continue to provide protection and assistance.

Translation:

Dear Mr. Steinway:

You have allowed me to introduce the young Holiday to you and have offered him your protection. I believe the young man to be worthy of it — he has strength in his playing, beautiful tone, good technique, some poetry, and besides he has a large repertoire. Complete maturity, of course, is something that we all at best achieve in much later years, so that one cannot expect it in so young a person. But I hope that he will prove himself worthy of your generosity and will not bring reproach upon you. Thank you in advance for everything you will do for him. I remain, with best wishes, your

Ant. Rubinstein.

86. SAINT-SAËNS, CAMILLE, 1835-1921.

Holograph letter in French, March 29, 1887.
1 p. 17x11 cm.
Mounted under glass in wooden frame 28x33 cm.
With the letter is framed a photograph (14x8 cm.) of the composer.

Saint-Säens expresses his appreciation to a literary friend for his support and praise of two of his (Saint-Saëns') works: *Henry VIII* and *Proserpine.*

Translation:

Dear Sir,

Just as you had supported Henry VIII, *you have favored* Proserpine, *and with great sincerity, I thank you for it. It is a true pleasure to be praised by such a pen.*

Yours truly,
C. Saint-Saëns.

87. SARASATE Y NAVASCUES, PABLO MARTÍN MELITÓN DE, 1844-1908.

Photograph signed by Sarasate, January 31, 1892.
16x11 cm.
Mounted under glass in wooden frame 82x46 cm., together with signed photographs of August Wilhelmj and Joseph Joachim.

A trio of violinists of the Romantic period of music history.

88. SCHARWENKA, XAVER, 1850-1924.

Photograph signed by Scharwenka, 1893.
14x10 cm.
Mounted under glass in wooden frame 25x44 cm., together with signed photographs of Max Bruch and Johannes Brahms.

Above the portrait Scharwenka has sketched a few bars from one of his works.

89. SAURET, EMILE, 1852-1920.

Photograph signed by Sauret, May 31, 1891, London.
12x8 cm.
Mounted in imitation leather frame 20x14 cm.

90. SCHUMANN, CLARA JOSEPHINE (WIECK), 1819-1896.

Holograph letter in German.
1 p. 17x11 cm.
Mounted under glass in wooden frame 25x30 cm.
With the letter is framed a photograph (13x8 cm.) of the pianist.

The subject under discussion concerns certain piano materials which Clara Schumann promises to return shortly unless she may keep them. She expresses her thanks in advance.

Translation:

[In regard to] the piano materials, [could you] provide me with them, since I would like to learn them; I will return them shortly, or may I keep them? I am notating the things included herewith, and thank you in advance for your ever-new kindness.

With friendliest greetings,
Respectfully,
Your
Clara Schumann.

91. SCHUMANN, ROBERT ALEXANDER, 1810-1856.

Holograph excerpt of a letter in German.
1 p. 13x13 cm.
Mounted under glass in wooden frame 24x34 cm.
With the letter is framed a photographic reproduction (13x8 cm.) of a lithographed portrait of the composer.

This is the conclusion of a longer letter, and the problems in deciphering the script make it difficult to determine the meaning of the discussion. Schumann has notated some materials with [performance?] ideas of his own, to which he refers his correspondent, with whom he uses the formal address. He sends his own and his wife's greetings.

Translation:

Many things which moved my soul in the early days you will find notated on the [piano?] studies. To this I will not say any more today; particularly not writing ... . me. Please accept my heartiest greetings, as well as those of my wife, with her request that we protect her ....

Devotedly,
Robert Schumann.

92. SCHUMANN-HEINK, ERNESTINE, 1861-1936.

Autographed card.
6x14 cm.
Mounted under glass in wooden frame 23x17 cm., together with autographed cards of John Philip Sousa, Theodore Thomas and Fannie Bloomfield Zeisler.

Across the bottom of what might be a receipt Schumann-Heink has written "Send receipt Chicago home happy N. Year." The paper is simply glued to a piece of matting.

93. SIBELIUS, JEAN, 1865-1957.

With the letter is framed a photograph (15x11 cm.) of the composer.
1 p. 24x19 cm.
Mounted under glass in wooden frame 32x41 cm.
With the letter is framed a photograph (15x11 cm.) of the composer.

This is a note accompanying three songs which Sibelius is sending, possibly to a poet, since he comments on the high quality of the texts.

Translation:

Dear Sir:

I am herewith handing over the three songs. The texts are wonderful. Please send me the corrections.

Jean Sibelius
Helsingfors, Finland

1923 VI 13

94. SILOTI, ALEXANDER, 1863-1945.

Photograph accompanied by an autographed card.
Photograph 15x11 cm. Autograph 19x12 cm.
Mounted under glass in wooden frame 30x22 cm.

Siloti's photograph has been attached to a sheet of paper on which his autograph is found. The photograph has a small hole in the lower right-hand corner.

95. SONTAG, HENRIETTE GERTRUDE WALPURGIS, 1806-1854.

Holograph excerpt of a letter in German.
1 p. 8x13 cm.
Mounted under glass in wooden frame 20x32 cm.
With the letter is framed a photographic reproduction (14x10 cm.) of a stipple-engraved portrait of the singer.

The letter consists of the last few words of the concluding sentence.

Translation:

. . . from both sides such a minor enmity-creating result has been reached.

Your . . .
Henriette Sontag

96. SOUSA, JOHN PHILIP, 1854-1932.

Autographed card, June, 1891, Washington.
5x9 cm.
Mounted under glass in wooden frame 23x17 cm., together with autographed cards of Theodore Thomas, Fannie Bloomfield Zeisler and Ernestine Schumann-Heink.

The card is simply glued to a piece of matting.

JAN SIBELIUS

97. SPALDING, ALBERT, 1888-1953.

Photograph signed by Spalding to Charles Blumenthal.
24x19 cm.
Mounted under glass in wooden frame 36x27 cm.

A large photograph of Spalding holding his violin in his lap.

98. SPONTINI, GASPARO LUIGI PACIFICO, 1774-1851.

1 p. 14x12 cm.
Mounted under glass in wooden frame 37x25 cm.
With the letter is framed a biographical clipping (6x10 cm.) with a photograph (4x3 cm.) of the composer.

Spontini entreats the box office manager to give him a large number of seats at a certain concert to pay off some of his debts of gratitude as as well as those of a financial nature.

Translation:

Just this one time, strike nothing out, I entreat you! I am tormented! Both by a hundred artists from the country and abroad, as well as the staff and the singers and the dancers. Just this one time.

1st balcony — 2
. . . . . — 1
2nd balcony — 8
Box seats — 8
Free tickets — 25

99. SULLIVAN, SIR ARTHUR SEYMOUR, 1842-1900.

Holograph letter, July 8, 1895, Walton-on-Thames.
1 p. 13x10 cm.
Mounted under glass in wooden frame 24x31 cm.
With the letter is framed a photograph (13x8 cm.) of the composer.

Sullivan graciously grants to a friend (identified only as "John") the requested 50 pounds.

LETTER:

8 July, '95
River House,
Walton-on-Thames.

Dear John,

Having often been in want of fifty pounds myself, I can sympathize with you. I therefore lend you the enclosed with much pleasure.

..... sincerely,
Arthur Sullivan

TCHAIKOVSKY, PETR IL'ICH

see

Chaĭkovskiĭ, Petr Il'ich, 1840-1893.

100. THOMAS, AMBROISE, 1811-1896.

Holograph letter in French, April 13, 1881, Paris.
1 p. 19x12 cm.
Mounted under glass in wooden frame 28x34 cm.
With the letter is framed a photograph (13x8 cm.) of the composer.

On letterhead from the Conservatoire National de Musique, Thomas writes to a friend informing him that he (Thomas) has recommended their student to sing in Brussels, in response to a request from this same friend.

TRANSLATION:

Dear comrade and friend,

Happy to be able to respond to your wish, I have just authorized our student, Lamarche, to appear at Brussels, to sing there on Easter Monday the Damnation of Faust.

A thousand good memories,
Yours truly,
Ambroise Thomas

101. THOMAS, THEODORE, 1837-1905.

Autographed card, Chicago, April, 1901.
5x11 cm.
Mounted under glass in wooden frame 23x17 cm., together with autographed cards of John Philip Sousa, Fannie Bloomfield Zeisler and Ernestine Schumann-Heink.

102. VERDI, GIUSEPPE, 1813-1901.

Photograph signed by Verdi, December 15, 1892.
14x10 cm.
Mounted under glass in wooden frame 27x45 cm., together with inscribed photographs of Edvard Hagerup Grieg and Benjamin Godard.

Verdi has scrawled his name upside down near the top of the photograph and underscored it numerous times.

103. VIEUXTEMPS, HENRI, 1820-1881.

Holograph letter in French, December 5, 1863, Paris, to M. Elkan.
1 p. 17x10 cm.
Mounted under glass in wooden frame 26x30 cm.
With the letter is framed a photograph (13x8 cm.) of the composer-violinist.

Final details of a concert to be given by Vieuxtemps are checked with a managing agent in one of the provinces.

Translation:

Dear M. Elkan!

I have just sent the music; would you be so kind as to speak to an accompanist for Mlle. Lea Karl. They could rehearse also the same morning of the concert, the songs that she wishes to sing. Have you thought to give complimentary tickets to the principal newspapers of the town, to the outstanding professors of music, as well as to the conductor for his family, if he has one? Would you please do this if it has not already been done, and receive all my thanks.

Sincerely yours,
H. Vieuxtemps.

104. WAGNER, RICHARD, 1813-1883.

Holograph letter in German, 1 December, 1868, Lucerne.
1 p. 18x12 cm.
Mounted under glass in wooden frame 24x45 cm.
With the letter is framed a photographic reproduction (14x11 cm.) of a portrait of the composer.

A lack of pertinent details obscures the sense of the beginning of the letter. The discussion concludes with a brief mention of certain arrangements with publishers and/or agents in various cities.

Translation:

Dear Mr. Sichert!

I gladly accept the invitation to Cathenstelle forwarded to me by your sons. If, however, you should wish, because of my hurry, to contact Mr. Richter (Mdr.) instead of Mr. von Bülow about representing (substituting for me), [you should know] the latter, in regard to his time, does not like to be inconvenienced. Hopefully the hurry is not so great that I can't notify Mr. Richter myself, which I hope to be able to do soon. Prague has purchased the Hollaender. In London Schott is making all arrangements. Chemnitz and Salzburg recommend Le Noth.

With best wishes,
Yours
Rich. Wagner

Lucerne
1 December, 1868

105. WEBER, KARL MARIA FRIEDRICH ERNST, *Freiherr von,* 1786-1826.

Holograph letter in German, February, 1826.
1 p. 13x19 cm.
Mounted under glass in wooden frame 24x40 cm.
With the letter is framed a photographic reproduction (13x8 cm.) of the composer.

Von Weber regrets that he was not able to greet his many friends before the adjournment of a singing group. He sends his regards, and hopes that the friendship of the group will not be denied him.

Translation:

To my regret I have learned of the adjournment of the singing society where I had hoped to see all my honored and deeply-loved friends. There remains for me then nothing but to express a deep wish for your well-being, and to beg that you not deprive me of your friendship and participation which have lifted my spirit till now, and which continue to dwell in my heart. The blessing of heaven on you all.

Carl Maria von Weber

February, 1826.

106. WIENIAWSKI, HENRI, 1835-1880.

Photograph.
13x18 cm.
Mounted under glass in wooden frame 28x34 cm.
With the photograph is framed a letter (see below) from Henri's brother Joseph, December 23, 1861, Paris, to M. de St. Étienne.

107. WIENIAWSKI, JOSEPH, 1837-1912.

Holograph letter in French, December 23, Paris, to M. de St. Étienne.
1 p. 20x13 cm.
Mounted under glass in wooden frame 29x34 cm.
With the letter is framed a photograph (13x18 cm.) of the composer-pianist's brother Henri.

The letter expresses Wieniawski's wishes in regard to the handling, by the press, of certain details about his plans.

Translation:

My dear M. de St. Étienne,

Since you are intending to make a statement about yesterday's concert, I will say that I hope you might be so kind as to mention that I will remain in Paris henceforth. I am sending you with this letter the end of a short article by Louis Énault which concerns itself directly with the principal reasons *for my stay in Paris; he treats the subject (lightly) and I believe that is the best way to speak of it — in passing, in as casual a manner as possible.*

Yours very truly,
Joseph Wieniawski

108. WILHELMJ, AUGUST, 1845-1908.

Photograph signed by Wilhelmj, February 16, 1893.
16x11 cm.
Mounted under glass in wooden frame 28x46 cm., together with signed photographs of Pablo de Sarasate and Joseph Joachim.

A trio of violinists of the Romantic period of music history.

109. WOLF-FERRARI, ERMANNO, 1876-1948.

Holograph letter in German, 16 July, 1913, Munich.
1 p. 22x13 cm.
Mounted under glass in wooden frame 32x33 cm.
With the letter is framed an oval photograph (12x8 cm.) of the composer.

In writing to a friend and colleague whom he has apparently recently seen, Wolf-Ferrari informs him of having received his letter, and regrets that they were not able to get together again. He proffers the usual good wishes, and in an afterthought says that he will not be able to write the songs for children he seems to have promised.

Translation:

Munich, 16 July, 1913
Leopoldstrasse 135a
III 1.

Dear colleague,

On my return from the trip I find your lines of 30 June here, and regret not having seen you again. I wish you much luck and prosperity in the art! Highest regards to you and your wife!

Your
E. Wolf-Ferrari

The children's songs I will not be able to make, since I am so very busy. Regretfully . . .

110. ZEISLER, FANNIE BLOOMFIELD, 1863-1927.

Autographed card.
4x14 cm.
Mounted under glass in wooden frame 23x17 cm., together with autographed cards of John Philip Sousa, Theodore Thomas and Ernestine Schumann-Heink.